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著者 (英)	Kenshiro Homma
journal or publication title	Shuryu
page range	171-192
year	1981-04-10
権利 (英)	English Literary Society of Doshisha University
URL	http://doi.org/10.14988/pa.2017.0000015295

Tayama Katai and Theodore Dreiser: A Study in Contrasts

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Naturalism is an approach to life by the scientific mind which was concerned with a doctrine that was seen by some as scientific determinism. In other words, man is inextricably ruled by forces from without, or forces from within, or both. It is based on Darwin's theory of evolution, a theory that "heredity" and "environment" determine man's character.

Émile Zola, by reducing psychology to physiology and character to temperament, sought a new literary technique on an experimental basis. He tried scientifically to find man's reactions against a fixed living condition. Thus, human investigation attempted to chart a course between the demands of the meaning hidden in human life and the demands of forces, whether internal or external. Naturalism thus holds that scientific laws can explain all phenomena. Of all Japanese and American novels, the most completely naturalistic are Tayama Katai's *Inaka Kyōshi* (The Country Schoolteacher, 1909) and Theodore Dreiser's *An American Tragedy* (1925). This paper deals with these two novels, presenting a contrast to be made between the naturalism of Japan and America which grew directly out of the impact of French naturalism on traditional literature: a naturalism

directed by Zola's turbulent, eager, and energetic seeking of new literature.

Inaka Kyōshi, together with *Toki wa Sugiyuku* (Time Passes On, 1961), was loved most by the author and was one of his acclaimed masterpieces. Katai himself says in the essay *Tokyo no Sanjūnen* (Thirty Years in Tokyo)¹ that *Inaka Kyōshi* was modeled on a person borrowed from real life. When he began to write the story, he followed Zola's experimental methods, looking carefully into the diary left by his model and going to the area where this major character once lived; he tried to portray him as faithfully as possible. The protagonist's frequenting of the gay quarters as told in the story, however, was exaggerated, and it was said that those who knew him criticized the author, saying that they felt sorry for the model. Although the story was not always "historically" authentic, it was a good story, and the theory of objective description often mentioned by the author at that time added color to the story.

An American Tragedy also had a model. It was Grace Brown's drowning case on Big Moose Lake in upstate New York in 1906. Dreiser took considerable interest in this incident, a theme which had preoccupied him and fired his imagination, and began to write a story while making a lengthy and detailed investigation of the incident. The author consulted and had available as documentary sources a tremendous amount of the official court records and newspaper reports dating from the event, and completed the novel on a plot of scientific determinism, which visualizes human love and its dilemma, an archetypal American dilemma, as the social crisis of an age. He has deprived himself of many of the most powerful attributes of traditional

tragedy. Rejecting the nineteenth century "myth" of the free individual, which his experience had proved to him to be false, he has now gone to the opposite pole in portraying an individual without any purposive will.

Hayashi Seizo, the protagonist in *Inaka Kyōshi*, who has been graduated from a middle school in the countryside near Tokyo, finds a teaching job in an elementary school. Seeing his friends going to Tokyo to study, he also wants to do so, but he is too poor to afford it. He knows that he stands firmly nowhere. Writing in his diary, "Ah, I'm finally burying myself as a country schoolteacher!"² he tries to find interest in literature with which to seek solace. He secretly find himself in love with his friend's sister, but has to give her up when he knows that another friend, socially superior to him and whose father had introduced him to his present school, is a strong rival. He begins to know how far he stands from the fulfillment of his dreams, and his life gradually grows wild. Finding that there is a gay quarter near his place, he often goes in bewildered desperation to see a prostitute, who reminds him of his former sweetheart, thus exhausting all of his energies spiritually and economically as well. Just as the flame of passion appears more bright and compelling, so is its victim drawn to it more helplessly. Hovering between these two worlds of school and prostitution, he denies one and is unhappy with the other, discovering the meaninglessness of life.

One year later, however, he writes in his diary in November of 1903: "He who follows his fate is called courageous."³ Expressing a strong determination, he begins to feel that as a country schoolteacher, he has a nice job. Then he falls ill with T. B., growing

weak. Just at that time, Japan and Russia go to war, an event unprecedented in the long history of Japan and regarded as one of the fiercest wars in world history. The national consciousness of the Japanese people thereby begins to rise all the more as Japan has to fight against a strong European country. A battle at Liaoyang in Manchuria soon starts, directing all the eyes of the people toward Manchuria. Hearing of the fall of Liaoyang, and sympathizing with the soldiers "whose dead bodies lie scattered all over the ground,"⁴ he reflects that "even those soldiers look happier than I."⁵ On the day celebrating the fall of Liaoyang, he dies.

In *Inaka Kyōshi*, Seizo's father is lazy. Although he is good-natured and is liable to be deceived by others, he deals in fake pictures and calligraphic works, selling them to others. Seizo, whose mind is honest, suspects that his father's job is shameful, feeling pity for his mother, who is sickly; he finds his home, too poor to spend even a small amount of money, pathetic. As he grows up, he sometimes feels romantic and sometimes disillusioned. Becoming aware of young women in town, blazing with sex, and tortured by fear of an imagined sexual weakness, he secretly commits self-abuse.

With his future looking somber⁶ in marked contrast to his ambition, he is sufficiently blocked by frustration to bar him from realization of his dream. High spirits are aglow in all of his friends. As compared with them, he is weak-kneed. His ideals, when confronted with reality, collapse one by one, a state which triggers a miserable and lonely response. Finding his primary-school colleagues satisfied with their present situation and his friends living with hope for the future, he thinks that there is a gulf too wide to be bridged between him

and these groups of people, but he does not know what to do. He is paralyzed by the stalemate, concealing his somberness or morbidity and expressing his strong sense of despair. His nerves are riddled. "I'm sure I'll become one of these easy schoolteachers. I must be up and doing."⁷ He has neither ability nor learning worth mentioning, however. He is not in a financial situation which would allow him to cultivate himself in an orderly manner. Ashamed of his family, he drops his friends. A sense of loneliness grows strongly on him, and he feels he is being pressed into a tight corner as he becomes more and more passive, a quality of character that leads to predictable behavior when circumstances repeat themselves. Finally, he realizes that man changes according to circumstances, that "man is an animal created by circumstances."⁸

Inaka Kyōshi centering around these themes describes the drab aspect of a schoolteacher; that aspect is the tragedy of a cloistered ego. The protagonist, after graduating from school, became conscious of himself and wanted to follow a new future course of life, but found himself still imprisoned by his home. Despite his strong impulses to live independently, he had tremendous obstacles to encounter and was resolved to remain resigned.

Inaka Kyōshi deals delicately with the most typical problem of literary naturalism,⁹ the aspect of a suppressed human life. In other words, the novel strongly emphasizes that the protagonist was bound by fate and destined to become frustrated because he was so sick, sentimental, and weak-hearted that he found no way to the attainment of material and social distinction.

In order to make Seizo's undoing more poignant, Katai adopted

plain objective description, a style which had been initiated by the Goncourts. Objective description originally was aimed at representing the nature of reality by totally denying one's subjectivity and concretely expressing its objects, visualizing the whole of life without distortion to suggest the natural "tendency of life." The style was so successful that the story became very impressive and sensuous. It touched on the particularly dark part of a Japanese household which is still held a secret and in no way advances man's career.

With all of Seizo's friends standing on the threshold of a brilliant future, he had to sacrifice himself for both his home and parents. In fact, the poverty of his family was the result of the development of a new capitalism, which is apparent in the story. For example, his father, who once ran a clothing-shop, could not make both ends meet now; his home disintegrated, with Grandfather's gravestone in City A, Grandmother's in City B, and Younger Brother's (who died early in life) in Town C. This type of disintegration had something to do with the changing times. Some of the typical problems of the times, such as the oppression of small businesses by big capital and the breakup of the middle class, are described in the novel. Moreover, the young teacher lamented the sorrows of his harsh destiny in the bondage of old household morality which still remained unbroken, and the story represented the sense of sadness held by the young people of the times who were placed in a similar situation.¹⁰

Clyde Griffiths in *An American Tragedy* is brought up in poverty in a Midwest town. He thinks constantly about how he may better himself and, involved in a car accident while working as a bellboy at a hotel (this episode foreshadows his fatal failure later), he flees

to Chicago, where he encounters his wealthy uncle, a businessman in the East. With the assistance of his rich relative, he works in a collar-shirt company and thinks he can force his dreams into reality. There he falls in love with Roberta Alden. Roberta, a beautiful company worker who has shared his background of toilsome poverty, is under his supervision. However, he also comes to know Sondra Finchley, a beautiful woman of the beau monde, and dreaming of his romance with this well-born lady, he is hoping to rise in the world, when he is told by Roberta that she is pregnant.

Clyde, pressed for marriage by the young woman and driven like a cornered animal, incidentally reads a newspaper article reporting that a boat with a young man and woman aboard is overturned, resulting in the death of the latter. With his inability to face the hard facts of his connection with Roberta, and because of the irresistible pull of desire, he decides she is an obstacle on his way to advancement and seizes the way of murder to make his dreams come true, inviting her to go boating. Noticing his unusually pale face as he sits transfixed in the boat, Roberta crawls toward him and Clyde, in order to avoid her, involuntarily strikes her face with a camera in hand, which leads to the sinking of the boat. He swims away from her, instead of going to her rescue, and she drowns.

Here Clyde himself assumes the role of the violator, not only in leaving the girl he had seduced, but plotting to kill her as well. The incident is detected soon and he is brought to trial. He denies murder, but the scar left on Roberta's head becomes a deciding factor, and he is found guilty of murder in the first degree. Sondra finally gives him up, and he is electrocuted.

An American Tragedy develops along the lines of introduction, main subject, and conclusion. The introduction depicts the environment which has become a major determinant in forming Clyde's character. Not favored by a good environment and spiritual strength, to say nothing of a solid hereditary character, he could not survive in such a big world as the society in which he lived. However, seized by an illusion that he is different from ordinary young people and can succeed, he fell prey to society, like "the human moth trapped in the flame of desire,"¹¹ and moved in the direction of destruction.

The poor Griffiths, religious extremists, proclaim Jesus' love on the streets, where Esta, Clyde's older sister, plays the organ and her brother, an innocent and "sensitive"¹² boy of twelve, hangs his head, inviting the scorn of the people. The family is on a street-preaching mission and speculations are constantly rife that they are exploiting religion. The parents cannot help the boy—they cannot even function as an effective unit—and Clyde becomes depressed and recalcitrant. He sees that the outside world, with all its tantalizing joys, can only be reached if he rejects his parents.

Esta, as tired of the dreariness of her life as is her brother, runs away with a traveling actor. When she is deserted, she comes back and brings home the lesson that the outside world holds terror and danger as well as attraction, but Clyde is easily overcome by the same forces that ruin his sister's life. This weakness prompts him to commit an absurd crime, thus courting failure in a society he despises. He goes after the goals clearly set in his path by his society: pretty girls, nice clothes, sweet foods, good times, and the money and leisure to produce them. He works at a hotel, all the while constantly

on the lookout to rise above his present position, to a higher one where the tensions would be all the greater. While doing so, he becomes more and more egotistical.

Clyde is a typical American who cannot be satisfied in staying at one place for a long time but expects good fortune each time he moves. On the other hand, however, as was the protagonist in *Inaka Kyōshi*, he had a sense of inferiority. In other words, he was dazzled by fashionable society which can provide wealth, luxury, and position. He felt discouraged but yearned for such a society. This inferiority complex and disillusion sought an outlet for fulfillment of physical and spiritual desire. He chose Roberta, for whom Clyde is the dazzling prospect of the American Dream coming within grasp, as object of his sexual desire, which is "equated with the American dream."¹³ Admittance into upper-class society comes earlier than expected. By seducing Sondra, the personification of the upper class, Clyde nears social prominence and is capable of dreaming of a more thrilling life, an example of extreme enthusiasm for wealth in those who faced America's poverty.

In Book III, the story concludes with Clyde's execution. Emphasis was placed on social evils affecting the case, and one is shown several vicious social complications: the conflict between the opposing political parties exploiting the case can advance the political ambitions of the opponent; groups scheme to increase their advantage over each other; and the revelation of social evils, in connection with Clyde's statement as a defendant, as a result. Clyde's mother needs money for her pleas to spare her boy and earns \$1,000 by sending her articles to newspapers and giving lectures, but the local ministers are not

moved to any action and are scornful of this lady. The young evangelist McMillan, "a religious prig,"¹⁴ makes political propaganda by declaring that Clyde has finally found God's peace before he dies. In fact, however, Clyde dies a despairing death, failing to find any permanent peace of mind.

Books I and II of *An American Tragedy* make up a good story. Throughout the former section Dreiser has given Clyde, torn between his moral upbringing and his material desires, a dual personality. While working for his uncle, his view of life undergoes a complete change. Even after his relations with Roberta, he ignores marriage and uses his freedom to affiliate himself with another girl, more sophisticated and wealthy. Pitying Roberta, however, he keeps up a pretext of courtship. After becoming acquainted with Sondra and being invited to parties almost every night, he soon loses interest in Roberta and stops meeting her. Roberta, whose character is shown in terms of her love for Clyde and her fear of being betrayed, is sincere and naive. They are moved by similar sentiments to seek contrary aims—she to hold Clyde, he to escape. "Thus, ironically, in loving him she draws away from the American Dream toward Nature, while he, loving her, draws away from Nature toward the American Dream."¹⁵

Dreiser's greatness is established when he portrays the character of such a ruined man as Clyde with objective detachment. *An American Tragedy* clearly stresses the destruction of Clyde's way of life in the pursuit of riches, but ruin itself is not the subject matter. The novel enumerates scientific factors responsible for his fall. Man's actions, whether the product of the unconscious or of external stimuli, are

conditioned by his biological makeup and his environment. Dreiser accepted Herbert Spencer's primitive individualism, i.e. society is seen comprised of a mechanical congregation of individuals who are isolated and egotistical. And he tried to portray the economic and social forces in operation, as Stephen Crane and Frank Norris (the former emphasizing environment and the latter heredity) had experimented, seeing man as victim of nihilism. As a result of this, his view of life became very pessimistic.

Clyde, obsessed with sex and ambition and threatened by the pregnant Roberta, fears a reversal of fortunes. To rid himself of Roberta and to assure his advancing up the ladder of success, he took her to a lakeside, a gesture that foreshadows his break with the accepted mores of his world. Under the evening dusk he rowed far out on the lake and their boat sank. What is important here is that Clyde finally had no intention to kill Roberta. He had planned to cut himself off from his past and from his reality and took her out to the lake with his own will. There is no doubt about this. Just before he acted, however, his courage failed him and, plagued with self-abhorrence and enmity against Roberta, he merely stared at her. When he thrust her away, he was driven by an impulse to apologize to her for his reckless action, and even ventured to help her when she fell stunned into the water. The boat, however, tipped over by coincidence—just as his camera hit her face by coincidence—and the gunwale of the boat, as it capsized, struck her on the head. This type of coincidence had happened to him several times before: the car accident in Kansas City, which led him to flee to Chicago to work for a hotel; his finding his uncle's name in the register of guests;

and his first encounter with Sondra. An element of foreshadowing colors most of these episodes. As shown by these events, his course of life had been fatally determined by mysterious forces stronger than himself. He has always been the plaything of chance, and once again coincidence provides his answer. Accordingly, granted he was found guilty of murder, it was because such a weak-willed man as he had contemplated murder even momentarily; if he had wished, he could have saved Roberta, but he "escaped" in passivity.

Katai, in order to make the anguishing inwardness of his protagonist's tragedy in *Inaka Kyōshi* more dramatic, regarded the age in which Seizo lived as a time of rapid and successful industrial growth. He summarized the development of militaristic Japan under the rule of absolute authority to show a sense of the contours of the period (1900-1905), centering on the birth of the Emperor's grandson and the victory at the battle of Liaoyang.¹⁶ The blending of these two different worlds—the dark workings of Seizo's life and the temper of the age—gave the story special complex nuances and delicate effects. With the aspect of the war and the deterioration of Seizo's illness running closely parallel to each other, the shadowiness of Seizo's inner world culminated in the symbolical relationships between the death of a nameless young man and the war's course in a unified atmosphere of the nation's social manners and customs. However, the schoolteacher could not understand what was meant by such a tragic war. When he taught at school, therefore, he could not say anything compatible with a newly-awakened man, but gave his pupils stereotyped instructions. In the final pages of the story, he complained of his inability to fight on the battlefield. He was emotionally awakened as an indi-

vidual and felt the sadness and melancholy of life. Overwhelmed by these emotional entanglements, he became decadent and ill. Then he began to understand that Mr. Ogyu, a post-office clerk and his only long-time friend, but a man on whom he had looked down before, was truly a reliable man. This is quite a natural course of events.

Katai, who had heard about the model and his way of life, felt sympathetic toward him and, prompted by a kind of protest, wrote about him. The protest was, however, not well-grounded.¹⁷ He lacked a critical grasp of the situation in which his model was placed. This explains his poor handling of the ruin of the protagonist's family, which can be attributed to the good-naturedness of Seizo's father generated by his strange and contorted temperament. The author was less interested in social criticism or protest than in the general tendency of human life and its intricacies. In other words, he missed one of the most fundamental aspects of naturalism.¹⁸

One can recognize that the author and the protagonist were kept at a distance and that the image of the protagonist was described objectively—more or less. The style was suggested by the Goncourts but his objective description was defective. Katai consciously approached the French writers and successfully gave objective description of the protagonist and his lifestyle—for example, as seen in the records of his daily expenditures—in the minute delineation of his daily life, and yet he failed to explore the identity of the model's human character, for that was overshadowed and disintegrated by Katai's romantic and emotional temperament. Seizo's life at the gay quarters, for one thing, was written only by the fictional analogy of the author, which was quite without tangible justification, arbitrary,

and illusionary. Katai made a mistake in the perception of realities and also in the method of composition.

Seizo, although independent of the author, was wanting in his independence and was reduced to a kind of clay doll painted by the author's feelings. He acted, not by his will but by Katai's subjectivity and his strong sentiments. This is chiefly because the author was weak in his pursuit of the model; this did not have the effect of producing an atmosphere of creativeness.¹⁹

A soldier lying dead after experiencing torture on the battlefield filled with cannon smoke and a funeral held under a sunny spell during the rainy season at his home town—these two irrelevant scenes, intermingling with each other, passed in front of Seizo's eyes. "Man is destined eventually to decay." When he came to think of it, tears streamed down his cheeks.²⁰

This maudlin sentimentality was intrinsic from Katai's early days. He was indulged in this licentious sentimentality and wrote many works along this line. He was not satisfied with this style, however, and, trying to remove his work farther and farther from his charted paths of stereotyped writing, wanted to interpret the protagonist from a naturalistic point of view and to inject a new image into *Inaka Kyōshi*. The problem was that this was not consistent in the story.

In Chapters 1-28 Katai noted, with the description of a pastoral life, the protagonist's romantic sentimentality. In Chapters 29-40, he tended to keep Seizo on the animal plane: as in his frequenting gay quarters in a village where morals were said to be corrupt as there were many weaving shops in which young women worked. Every chapter shows

the failing Seizo. Katai mentions nothing about what had motivated Seizo in his change of heart, which suggests that Katai sought the portrayal of his major character under the naturalistic rubric. As expected, Seizo began to know the hard living of agricultural villages, noting, "the country was more or less obscene and dirty."²¹ This indicates Katai's intention to apply Zola's theory of environment to this story.²² Seizo often went to a house of ill fame from the night watchman's room of the school where he had moved from his lodging house, and there is not the slightest feeling of regret behind his acts. "The young teacher, however, suddenly became serious although no one knows why. . . . He felt himself refreshed."²³

If *Inaka Kyōshi*, as Katai says,²⁴ deals with the soul of a man, a victim of malevolent forces bent on his destruction, the motive of this change of heart is not to be left obscure. Nonetheless, however, it remained that way, showing the conventional standards of his naturalism and thus undermining the confidence necessary to write a naturalistic novel.

Clyde of *An American Tragedy* tells McMillan that there is something he cannot understand in his "daydream-self"²⁵ about the drowning case on the lake, wishing to know whether he is guilty in God's eyes of murdering Roberta and pleading temporary insanity (which is closer to the truth). Clyde had been acutely troubled and began his quest for spiritual peace, getting significantly beyond the minister's words "In your heart was murder then."²⁶ He then plumbed his memory for the delicate movements of the mind and the circumstantial evidence of the incident, wanting to explore as fully and honestly as possible the truth of his guilt and innocence, and concluded that he

had committed sin only on moral grounds because this was the result of "coincidence," which is nothing but a trap of life. Once one falls into such a trap of life, one is destined to failure because life is an organized process about which one can do nothing in the final analysis. No matter how seriously Clyde appealed that he has a self that can somehow survive his own criminality and its consequences, he cannot establish the truth about what he has done. If he could, the "change of heart" ²⁷ device, a new version of the accident, which weakens the credibility of his true account of the events in the boat, was necessary. In other words, the self of Clyde as an individual cannot be adequately understood by a society which judges men on the bias of moral expectations and absolutes. For man is not merely set against the machine of society or of the universe; he is himself a machine, and is set against the machine that is himself.

Ruled by environment and instinct, the young murderer, who had till now failed to act according to his own will, both plotted murder and then gave up again, following his own will for the first time in his life. Not knowing what to do next, in the meantime, he was suspended in mid-air, with his will thrown away, and could not convey his truth: he does not "will" to strike her—her death is an "accident," an insurmountable wall closing in on him from four sides. But even then, as Clyde tried to recognize this fact and thus discovered and accepted a self, he could not be sure of who or what he was: he was not a self-reliant figure. Here is the illusion of the self, and his lonely image looms up, an image which suggests that he was not allowed to seek understanding or explanation and that he was still uncertain of both the past and the future at the very moment he was being pro-

pelled into his fate.

Dreiser interpreted society through Clyde's affair: "society's immense fallibility in arriving at justice."²⁸ Convention forbids him the natural flow of the will, and fills his mind with false ideas. According to Clyde's parents, however, man will be saved by enduring poverty and it was a sin to satisfy one's desire. As a result, all that Clyde, a lonely and lowly young man, was able to do was to escape from conventionalism, i. e. to stand aloof or alienate himself from society. In order to escape from conventionalities, a strong will was a prerequisite, but he was too much the coward mentally and morally, like duckweed floating in social life. This spiritual weakness—a stasis of indecision arising out of fear and desire—represents the Americans of the twentieth century. Everyone expressed his emotional sympathy toward Clyde, but in the eyes of the law he could not be pardoned. "The world, having lured Clyde into transgression, now exacts its tribute; and Clyde dies more bewildered than ever."²⁹ His "tragedy" being that of namelessness is the story of the individual without identity; here is one real aspect of an American tragedy. Dreiser was able to draw the cause of a disease plaguing modern Americans and made a bitter criticism of the inequities and hypocrisies of American capitalism. He conducted an inquiry into moods and opinions underlying American life and was an eminent analyst. He was also a prosecutor of America by properly pointing out the contradictions between society and individuals. He wrote naturalistic novels, but transcended them. "The effect of *An American Tragedy* stems from more than just a rough accumulation of detail and incident."³⁰

Inaka Kyōshi is replete with descriptions of scenery as if a traveling

sketch, which seems to imply that nature was the main environment. In Katai description of nature and sentiment was so concrete that that of daily life and human relationships tended to become abstract.³¹ Katai's home town and its surrounding nature were borrowed as a background, which was inevitable to work off his sense of personal uneasiness and crisis. He inclined toward this direction, and in a sense of solidarity with his home town, *Inaka Kyōshi* was naturally born. It was an artistically structured work of fiction that always shaped the nature and society of his home town although the scene was transferred to a neighboring town, where Seizo, his parents, and a group of other young men and women found themselves. When the author fictionalized the life scenes of a young schoolteacher, his sentiment for his home town seized him and brought a vital emotional identification with his protagonist.³² This is not to be denied. *Inaka Kyōshi* was successful as its theme and the author's sentimental temperament went well with each other, for to the protagonist society carried no weight as an environment. He looked upon nature as his imminent environment, rather than society. Natural environment, instead of social environment, thus took on a new meaning; the essence of his life as embellished with a naturalistic bent was nothing but the expression of emotion and sensibility, and what was crucial to this sentimental life was "time." Everything flows into the passage of time, vanishing into nothingness, and so it would be quite useless to look into it thoroughly. The sentence, "Let the past be buried as the past,"³³ therefore, can be a hidden leitmotif of the novel, although Katai showed Seizo to be worked upon by his environment and circumstances, even to the point of being tempted to be licentious by

learning that there was a red-light district. Accordingly, *Inaka Kyōshi* was more emotional than intellectual; it became a work which makes one *feel*, rather than *think*.³⁴

Clyde's loneliness does not lie in scientific and biological responses ruled by environment and desire. Rather, it consists in the process to show his positiveness suppressed as an individual. When he realized his identity, the most important thing shrouded earlier from his sight, feeling vast skepticism and apathy toward life with greatly increased pressure, he wanted to express it—no matter how disadvantageous his circumstantial evidence was. He thus became independent, craving for the minimally human level of his existence, which symbolizes growth, fullness, and autonomy. In other words, his loneliness testifies to the fact that, being conscious of a meaning in his life, he was alive as a human being. Hence, Dreiser mixed, before he was aware, naturalistic elements with the realistic and presented man's tragedy based on a naturalistic view of man with one on the basis of realism which denotes one's existence beyond sense experience. And one can see Dreiser's literary point of view automatically shifting to man's way of life, which eclipses the structural pattern of naturalism. In conclusion, the tragedy of the meaning of man's existence, as vividly shown in Book III where Clyde awaited death in loneliness and anguish, evidently suggests the process that challenges the narrowness of naturalism, which is after all of a transitional character in literary history.

Notes

- 1 Tayama Katai, *Thirty Years in Tokyo*, Vol. XI of *The Complete Works of Tayama Katia* (Tokyo: The Society for the Publication of Tayama

- Katai's Complete Works, 1923), p. 648.
- 2 Tayama Katai, *Inaka Kyōshi* (The Country Schoolteacher), Vol. XX of *The Complete Works of Modern Japanese Literature* (Tokyo: Chikumashobo, 1967), p. 146.
 - 3 *Ibid.*, p. 200.
 - 4 *Ibid.*, p. 221.
 - 5 *Ibid.*, p. 221.
 - 6 Cf. "Originally, Katai, as he admitted, was strongly influenced by hereditary character from his maternal side, which is supported by the following statement. In the work *Sei* (Life, 1908), he wrote: 'Sennosuke, the alter ego of the author, inherited most of his melancholy, self-willed, honest, and cowardly qualities from his mother.... The blood with dark human nature may seem to have struck its roots deep down into his heart unconsciously.'" (*The Literature of Japanese Naturalism*, ed. The Society for the Publication of Research Materials for Japanese Literature (Tokyo: Yūsei-do, 1975), pp. 195-199.)
 - 7 *Inaka Kyōshi*, *op. cit.*, p. 165.
 - 8 *Ibid.*, p. 178.
 - 9 Cf. "The drift of the condition of public life after the Russo-Japanese War brought about naturalism in literature. In the world of thought, then, socialism grew strong. Socialism, feared most by the autocratic government of those days, was vigorously suppressed, and naturalism was looked upon by the authorities concerned as socialism in literature. The literature which had revolted against convention, therefore, was subjected to persecution and a description of instinct and sexual desire gave offense to them as encouraging immorality." (Kawazoe Kunimoto, *The Literature of Japanese Naturalism and Its Environs* (Tokyo: Seishin-shobo, 1957), p. 43.)
 - 10 Kobayashi Ichiro, *Tayama Katai* (Tokyo: Sōken-sha, 1969), p. 121.
 - 11 Ellen Moers, *Two Dreisers* (New York: The Viking Press, 1969), p. 240.
 - 12 Donald Pizer, *The Novels of Theodore Dreiser A Critical Study* (Minneapolis: University of Minnesota Press, 1976), p. 235.; Cf. "It is these seemingly contradictory elements in Clyde—the sensitivity, the selfishness, the weakness—that run through his story, and it is the sensitivity that sets the tragedy in motion." (Charles Shapiro, *Theodore Dreiser: Our Bitter Patriot* (Carbondale, Ill.: Southern Illinois University Press, 1962), p. 107.)

- 13 Charles Shapiro, *Ibid.*, p. 102.
- 14 John J. McAleer, *Theodore Dreiser An Introduction and Interpretation* (New York: Holt, Rinehart and Winston, Inc. 1968), p. 144.
- 15 *Ibid.*, p. 136.
- 16 Cf. "Katai's emphasis on the fall of Liaoyang in *Inaka Kyōshi* lay in the fact that he had joined the army as a war correspondent and undergone the death crisis. This experience unified the fall of Liaoyang with the death of a country schoolteacher in the closing pages of the story.... What linked the war into closer relations with the author was his father's death when he was a little boy and there was heroic sentimentality there. And the service in the Russo-Japanese War was automatically linked up with the nostalgia for his father who was killed in the Southwestern (Satsuma) Rebellion in 1877. Although he criticized the war with an unpleasant feeling as an outsider, he was obliged to assume an uncritical and sentimental attitude when it was taken up as his internal problem." (Wada Kingo, *The Literature of Japanese Naturalism* (Tokyo: Shibun-do, 1966), p. 209; 213.)
- 17 Kataoka Ryōichi, *A Study of Naturalism* (Tokyo: Chikuma-shobo, 1957), p. 196.
- 18 Iwanaga Yutaka, *The Formation and Development of Naturalism* (Tokyo: Shimbi-sha, 1972), pp. 13-14.
- 19 Sanekata Kiyoshi, *The World of Modern Japanese Novels* (Tokyo: Shimizu-Kōbun-do, 1969), p. 155.
- 20 *Inaka Kyōshi*, *op. cit.*, p. 209.
- 21 *Ibid.*, p. 186.
- 22 Sasabuchi Tomoichi, *An Analysis of the Literature of Meiji-Taisho Period (1868-1926)* (Tokyo: Meiji-shoin, 1970), p. 632.
- 23 *Inaka Kyōshi*, *op. cit.*, p. 199.
- 24 *Thirty Years in Tokyo*, *op. cit.*, p. 655.
- 25 Robert Penn Warren, *Homage to Theodore Dreiser* (New York: Random House, 1971), p. 101.
- 26 Theodore Dreiser, *An American Tragedy* (New York: The New American Library, 1964), p. 795.
- 27 *Ibid.*, p. 695.
- 28 F. O. Matthiessen, *Theodore Dreiser* (New York: William Sloane Associates, Inc., 1951), p. 209.

- 29 Philip L. Gerber, *Theodore Dreiser* (New York: Twayne Publishers, Inc., 1964), p. 146.
- 30 Richard Lehan, *Theodore Dreiser His World and His Novels* (Carbondale, Ill.: Southern Illinois University Press, 1969), p. 169.
- 31 Iwanaga Yutaka, *The Possibility of Fiction in the Literature of Naturalism* (Tokyo: Ōfū-sha, 1968), p. 279.
- 32 Miyazaki Toshihide, *Inaka Kyōshi and Its Environs*, Vol. I (Kumagai, Saitama Prefecture: Kitamusashi Cultural Society, 1974), p. 215.
- 33 *Inaka Kyōshi*, *op. cit.*, p. 200.
- 34 Yoshida Seiichi, *A Study of Naturalism*, Vol. II (Tokyo: Tokyo-do, 1964), p. 194.